

THEATRES

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THE NEW PLAYS

"Rich Man, Poor Man,"
Cinderella in Disguise

BY CHARLES DARNTON

WITHOUT counting my buttons I should like to say any number of pleasant things about "Rich Man, Poor Man," the play at the Forty-eighth Street Theatre that George Broadhurst has made from a story by Maximilian Foster. I leave the story to those who have read it. The play is an ingenious contrivance that may appeal to sentimental young folk intent upon having their emotions expressed for them through the simple medium of the theatre—and there is nothing more simple in American life than this theatre.

"Rich Man, Poor Man," is like Cinderella in disguise. We are having so many Cinderella plays these days in serious and musical plays that I'm beginning to doubt whether they are finding enough work to go round. We see Venus rising from the kitchen in one form or another and we tell ourselves that this is an accommodating world. At any rate, the playwright makes it suit his purpose. In this respect Mr. Broadhurst is to be admired. He stops at nothing but "curtains"—even though most of them fall without any particular reason in this instance. Some of the "exit speeches" are equally bad. This or that character remarks that he must write a letter—and off he goes! Now, all this is poor workmanship for so good a craftsman as George Broadhurst. He is too clever to be waiting his time writing books into plays. His field is farce, putting aside "Fast and Grow Fat," which he might have taken from a cook book. Proof of this is to be found in the quick flashes of humor that illumine "Rich Man, Poor Man," here and there.

In other respects the play follows conventional lines. Like Cinderella, the boarding house drudge, Bab, not only finds herself at a "party," but she has the satisfaction of knowing that the party is given in her honor. She finds herself installed in the home of a financier whom she believes to be her grandfather. This change in her fortunes is brought about by an old boarder whose fatherly affection for her has caused him to forge letters establishing the identity of the lost grandchild for whom the millionaire has advertised. Meanwhile Bab has given her heart to the poor son of a man who was sent to the wall of the street downtown that bears a similar name to the sour old maker of millions. His son, a cripple, asks Bab to be his wife, but she turns back to the poor young man of the boarding house when the old man who loves her as a father throws up the hand he has played in the game. It sounds complicated, but it's quite simple. Even the aged millionaire finally admits that he knew all along Bab wasn't his grandchild. After changing from an evening gown to street dress in lightning fashion, Bab returns with the poor young man to the boarding house. Good-bye to the home of the millionaire is a horror to the eye. Richness is suggested only by the splendid gowns worn by Marie Wainwright, who plays a grande dame with the distinction of an actress schooled in the refinements of life as it is seen from the stage. Incident-

Plays for the Coming Week

"LE POLI," the operetta to be given at the Garrick Theatre on Monday night, was brought from Paris by Lucien Bonheur. It deals largely with the adventures of an American girl who makes her way to the trenches of the French soldiers. This role will be acted by Belle Ashby. Other important parts will be played by Madeleine Dispaire of the Opera Comique, Paris, and by Jeanne Maubourg of the Metropolitan Opera House. Andre Beillon will be seen in the leading role, which he acted in Paris.

David Warfield will revive "The Music Master" of Tunes and songs at the Knickerbocker Theatre, where he is to play an eight weeks' engagement. His company includes Marie Louise Hendricks, Auguste Aramini, Francis Gailard, Edward Miller, William Boag, Griffith Lusk, H. G. Carleton, Pickering Brown, Thomas Gilbert, Willie Battista, Jane Cooper, Helen Weer, Eleanor Barry, Rose Saltontail and Gertrude Valentine.

On Monday night, "The Girl From Brazil" moves to the Garrick Theatre, and "The Flame" will be transferred to the Forty-fourth Street Theatre.

"Hobson's Choice," Harold Brighouse's comedy of English provincial life, will be the attraction at the Standard Theatre.

ETHEL GRANDIN TO VISIT VARIOUS LOEW THEATRES

Ethel Grandin, star of the new serial "The Crimson Stain Mystery," will appear in person at Loew's Greater New York theatres the coming week. Miss Grandin is only nineteen years old, yet has had a great deal of film experience.

On Monday night she will appear at Loew's Warwick, Palace, De Kalb, Bijou and Fulton Theatres in Brooklyn, and on Tuesday night she will visit the Broadway, Warwick, Palace, De Kalb, Bijou and Fulton Theatres in Brooklyn. On Wednesday night she will make a trip to Hoboken and appear at the Lyric, and later that evening at Loew's Theatre, Newark. On Friday night she will be seen at the Orpheum, West End, Seventh Avenue, National, Boulevard and Lincoln. On Saturday afternoon she will visit Loew's Orpheum, Lincoln Square, Delancey Street and Loew's Avenue B, and at the last two houses she will appear Saturday night also.

"THE MAJESTICS" AT COLUMBIA THEATRE

"The Majestics" will be seen at the Columbia Theatre in extravaganza, musical comedy and vaudeville. Fifteen scenes figure in the production and the costumes and mechanical and electrical effects are described as exceedingly elaborate and beautiful. Two one-act travesties compose the principal features of the show. In the cast are Florence Bennett, Frank De Mont, Paul Cunningham, Louis Alexandria, May Bennett, Marline Grey, John Kott, Lyle LaTine, Gray De Mont, Florence Emery, Lucille Sullivan and Doc Dell. A large chorus of assistants in the musical and dance numbers.

STAGE STARS WHO WILL APPEAR HERE NEXT WEEK



HODGE AGAIN ACTS A TYPICAL AMERICAN

In "Fixing Sister," at Maxine Elliott's Theatre, William Hodge takes a wide departure from his usual characterization, or rather from the usual environment in which his character moves. As if to show the playgoers public that one does not continually need a pair of cowhide boots, a linen duster, a pair of overalls and an expansive straw hat to be distinctly American, he appears as John Otis, a well-dressed young business man of Kansas City who has come to New York for the purpose of rescuing his fortune-hunting foreigners. Superficially, his characterization differs from his successful impersonations of the past, but in John Otis one can see the same lovable attributes—American attributes—which his other characters possessed. There is the frank, engaging smile, the nasal drawl, the shrewd insight into everything which has the appearance of being the good nature and, lastly, the common sense that one finds in successful Americans, whether they are farmers or lawyers, business men or authors.

Mr. Hodge occupies at the present time an almost unique place on the American stage. He is the logical successor of James A. Herne and Sol Smith Russell. Like these two great players of a generation ago, he believes that America contains sufficient material and inspiration for really national drama, and like them he looks for various types of Americans who could be dramatically represented. Perhaps his success in his chosen field lies in the fact that he is himself a fairly representative American.

"THE FLAME" MOVES TO 44TH STREET THEATRE

Richard Walton Tully's sensational drama about Mexico, "The Flame," is going to move to a larger theatre and, commencing on Monday evening, will be housed at the Forty-fourth Street Theatre. For those who like the play, there are a few episodes and a smashing climax; for those who prefer love, there are moments of tenderness. Then there is also the lure of the magnificent spectacle, some of the settings in "The Flame" establishing an entirely new standard of realistic stage adornment. Especially is true of the scene depicting a hurricane sweeping through the green jungle. There is much incidental music of a fascinating nature rendered during the performance—some of it, played by a band of Cubans, possessing the additional charm of novelty. The cast includes John Cope, William Courtright, Violet Hermina, Peggy O'Neill, Robert Paton Gibbs, Richard Gordon, Horriet Sterling, Ann Warrington, Albert Tavernier, John Kingsberry, Byron Russell and Helen Carey.

"THE SOCIAL FOLLIES" TO BE SEEN AT OLYMPIC

"The Social Follies," known as "The blonde Venus," will appear in "The Social Follies" at the Olympic Theatre. Others in the company are Romy Lauby, Jeanette Mohr, Maudie Hunt, Fred Reeb, Harry Kay, Bobby Stone, Fred Reese, Stanley and Trixie Symman.

"THE CIVILIZATION" MAKES A BROAD APPEAL

It is true that "Civilization," the Inco spectacle at the Park Theatre, deals incidentally with the barbarous methods of European warfare, but even if you eliminate those scenes of brutality and bloodiness you would still have a masterly picture which would hold any audience anywhere. It is now a picture of brotherly love, a general appeal. But as a mere entertainment "Civilization" is holding up with extraordinary persistence. It is now approaching its sixth month, having registered nearly 300 performances in New York City. It is of added interest in this connection to note that the picture is being presented in other parts of the world, even going to the remotest parts of South America and Russia.

After listening to Robert Rice tell detectives who he had just summoned from the Fourth Branch Bureau how he had come home to his apartment on the fifth floor of the Victor Hugo, No. 1378, Seventh Avenue, at 3 o'clock last night, to find it locked by thieves and silver vessels valued at about \$500, Mr. Louis L. Finch, an hour later, went to his apartment on the third floor and found that about \$1,000 worth of valuables had been taken.

PICTURES AT RIALTO, STRAND, OTHER HOUSES

"Sister of Sin," with Bessie Love in the leading role, will be the feature at the Rialto for the week beginning tomorrow. The scenes are laid in California during 1860 and the story deals with the efforts of a Spanish rancher to obtain unlawful possession of a valuable tract of land belonging to the seven orphan children of a New England settler.

At the Strand Theatre Lenore Ulrich will be seen in a new photo-play, entitled "The Intrigue." It deals with the secret service and the international intrigue for possession of a marvelous invention—an X-ray gun which annihilates at a distance of 25 miles.

BLANCHE SWEET IN FILM "THE STORM" AT BROADWAY

Blanche Sweet will be seen at the Broadway Theatre in the Jesse L. Lasky production of "The Storm," written for her by Leighton Osmun. Miss Sweet appears as a fun-loving daughter of a retired professor, who is so engrossed in his studies that he permits his daughter to run at will in the Maine summer resort where they live. Near the place are camped two young men, Robert Fielding, a millionaire, and Sheldon Avery, who is studying for the ministry. The two men discover Natalie, the next morning, in love with her, Fielding being called back to the city on business, a clear field is left for Avery. Natalie, the next morning, realizes that Avery does not love her and refuses to marry him. He returns to the city and is ordained, while Natalie, with her secret, goes back to her father. Fielding returns the next summer and proposes to Natalie and is finally accepted. His friend Avery is called upon to officiate at the wedding.

A trip through Ireland with Burton Holmes, Paramount-Bray cartoons and Pictograph and a two-part comedy will round out the programme.

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PHOTOPLAYS. PHOTOPLAYS.

BROADWAY THEATRE
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BLANCHE SWEET
IN
"THE STORM"
FIRST AND EXCLUSIVE SHOWING
ADDED ATTRACTIONS
BURTON HOLMES TRAVEL PICTURES
BRAY CARTOONS
PARAMOUNT PICTOGRAPH COMEDY

PROCTOR, PALACE AND LOEW BILLS

Tom Edwards, ventriloquist, and Alice Melville, soprano, will head the bill at Proctor's Fifth Avenue Theatre the early part of next week. Other features will be Nina Payne in dances, Torat's Fifty Boxing Roosters and Ruby Raymond and Charlie O'Connor in a comedy sketch.

At the Palace Theatre Jack Northworth in songs, Emmett Corrigan in "The Van, Low, Diamond," Natalie Alt, prima donna; Leo Edwards and his symphony orchestra, the Greater Morgan Dancers and the Avon Comedy Four in "The New Teacher" will be among the entertainers.

ST. NICHOLAS RINK TO HAVE FAMOUS SKATERS

The ice-skating season will begin Tuesday morning when Cornelius Fielow opens the St. Nicholas Rink at No. 65 West Sixty-sixth Street. Since last Spring he has expended \$50,000 in improving the rink. Enlarged and redecorated lounge, locker and club rooms have been put in, and new quarters will be found for the various hockey associations. One of the three Gaudamian Marimba bands now in this country has been engaged to play for the skating. The instructors this year will be Fannie Davidson, Arthur Held, formerly of the Berlin Eispaiste; William P. Chase, for two years America's amateur figure skating champion, and Armand Gobeille of the Palais de Glace, Paris. There will be no private seasons this season. The rink will be open morning, afternoon and evening, daily, Sunday included, at last season's scale of popular prices.

"DAUGHTER OF GODS" CALLED FILM OPERETTA

A new art form of film operetta with characterizing the musical side of "The Daughter of Gods" when it is produced by William Fox at the Lyric Theatre on Oct. 17. Previous attempts to unite pictorial and musical motifs have ranged from the humble cue sheet of the 19-cent show to the second-rate scenes of the grand operatic experiment of some well-known composer for the first class houses. But Robert Hood Howers was engaged by Mr. Fox to write for the Kellermann fantasy with the same gaiety he displayed in the music of "The Vanderbilt Cup" and "The Rose Marie." The result is said to be a true film light opera.

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Remember, if your stomach feels out-of-order and uncomfortable now you can get relief in five minutes.—Advt.

CONCERTS AND MUSIC.

Carnegie Hall, Mon. (Sunday) At 8 P.M. Popular Recital. 25c to \$1.50.

2d. London, Charles, Steinway Piano. 25c to \$1.50.

AMERICAN HALL, Tues. At 10, at 5 P.M. RECITAL. FRANCES NASH. Tickets 50c to \$2.00. Steinway Piano. Management, Everett Hopper.

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THE MAN WHO CAME BACK

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HUDSON

POLLYANNA

Turn to the Right

CRITERION

George ARLESS Paganini

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ARMY AND THE GIRL

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THE INTRUDER

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